

## NOTE ON THE BALI CEREMONIES OF THE SINHALESE.

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THERE exists among the Sinhalese a variety of ceremonies connected with magic and charms, which form an interesting subject of study.

They can be divided into six different classes, viz., for —

- (1) Curing disease.
- (2) Preventing disease and ill-luck.
- (3) Promoting health and success.
- (4) Counteracting evil influences directed by others.
- (5) Bringing disaster on others.
- (6) Foretelling events, and generally for divination.

They also point to the existence of a number of distinct cults, which can be roughly classified as—

- (a) Observance of lucky hours and times.
- (b) Use of made charms and amulets.
- (c) Appeals to *Yaksayó* and *Prétayó* (evil and lower spirits).
- (d) Offerings and appeals to Dévas and higher spirits.
- (e) Offerings and appeals to planetary and other gods.

The word *bali*, or *bali-yága* (*yága* “chantings”), is used as a generic term for ceremonies of a class which has its feature in appeals and offerings made mainly to planetary gods, where they are represented by images and pictures.

The performers of *bali* ceremonies are known as *edurás* (masters of the craft). They have to possess a knowledge of astrology, as the ceremonies have to be based on the planetary aspects governing the life of the *átura*, or person on whose behalf the ceremonies are performed. The *bali edurá*,

besides, should possess a considerable knowledge of the art of moulding and painting various figures required for the ceremonies, and be fully acquainted with verses and invocations relating to the craft. There is comparatively little music and dancing at these ceremonies. The music consists of the ordinary long drum, which is used for keeping time to the verses that are sung. There is no violent dancing, but the *edurá* makes slow rhythmic movements when reciting the verses, keeping time to the beating of the drum and the refrain of his song. He also uses a small bell with a handle, which he holds in his right hand, and rings to accompany his songs.

There are usually two performers and one or two drum men. The singing is done alternately by each set: one line of a verse is sung by one set, say the dancers, and the second line is taken up by the drummers; at the end of the fourth line, which concludes the verse, a number of children (girls), specially engaged for the purpose, repeat the words *áyu-bóvá*, “let there be long life.”

The dress of the *edurá* is quite simple. He wears a white cloth round his loins, which reaches a little over his ankles, with a sash of Turkey red cloth, and a turban of white cloth.

Each aspect of the influence of planetary gods in the life of a person, and each disease or disaster he suffers from, requires a distinct set of pictures moulded and prepared, and the number of these different representations amounts to several hundred.

Planetary influence is calculated according to the rules of astrology from an individual's horoscope, or chart of life, which is usually drawn up at the time of his birth; this, the *sandahan-pata* (the recorded leaf), gives a calculation of the aspects of the situation of the planets at the time. The reference to the *sandahan-pata*, as well as the condition of the *átura*, decides the form of *baliya* to be adopted on a given occasion. This settled, a temporary shed is erected for the moulding, painting, and preparation of the images. The shed is to be square, its floor smooth as a drum, and purified by coating it with cow-dung and sprinkling with milk and water, the roof covered with white ceiling cloth, and the sides with

painted cloth. The building has to be located in *Déva-pāda*\* (the division of *Déva*).

The rules for the selection of *ēduró* for the ceremony of *bali* enjoin that the *ēduró* should not be ill-behaved, ill-tempered, or frivolous, nor should they be men with physical deformities, stammerers, men suffering from boils, nor those with rough, curly hair. Those addicted to drink and vices are also to be rejected.

The wood used for the frames of the *bali* image has to be cut fresh and should be straight. The clay used in forming the figures is mixed with powdered sandalwood, milk, and water and puddled to the proper consistency; before being used the *ēdurá* takes a handful and repeats invocations. When the moulding of the figures is completed, they are painted according to the directions given in the books. The apartment is lit with many lamps, decorated with tender coconut leaves, flags, and flowers, the ceilings hung with tender betel and other leaves, and the prepared images placed in position on the western side facing the east, and sprinkled with scented oil.

A white cloth is placed on the top of the principal image, and the following offerings are made, nine of each :—

- |                        |                                     |
|------------------------|-------------------------------------|
| (a) Lamps.             | (f) Covered vessels of cooked food. |
| (b) Different flowers. | (g) Sweetmeats.                     |
| (c) Different scents.  | (h) Coins.                          |
| (d) Different leaves.  | (i) Measures of rice.               |
| (e) Pots of water.     |                                     |

In all, nine nines are offered in the names of the nine planetary gods.

In front of the *bali* image the *aṭa-magala*, the eight-sided figure, is drawn with three measures of clean rice. In certain *bali* a *soḷos-magala*, or a sixteen-sided figure, is enjoined. On

\* Divisions are enjoined and described on the location of all buildings, whether dwelling-houses, viháras, déwálas, &c., and in general house building certain divisions are indicated as bringing good luck, others evil luck, and are described fully in such works as *Mayi-mataya*, partly translated in Dr. Coomaraswamy's "Medieval Sinhalese Art." These divisions consist of *Préta* (lower spirit), *Manussa* (man), *Déva* (gods), and *Brahma*. The divisions are arrived at by dividing a land into 64 squares: the outer circle forms *Préta-pāda*, the next *Manussa*, the next *Déva*, and the central four *Brahma* divisions.

this is placed a pestle, leaves of *tolabó* (*Crinum asiaticum*, L.), and stems of *siressa* (*Vitis quadrangularis*, W.), a bunch of plantains, a ploughshare, a tray, a looking-glass, a tuft of hair, a coin, a jug of water, and a tray of cooked rice; and on either side of the image is placed a jug of water and a tray of cooked rice. Six girls are selected and arranged on either side to repeat *āyu-bóvá*.

A three-stringed *kanyá-huya* (thread spun by a virgin) is taken and passed round the place of ceremony; one end of the thread attached to a bunch of flowers is fixed to the top of the image, and the other end, to which is attached a bunch of red ixora flowers and a lime fruit, is handed to the *átura*, who should be dressed in white and placed facing the offerings. A curtain of white cloth is held in front of the image, and the master of ceremonies offers incense and starts the ceremony. Offerings of flowers, fruits, and lights are then made, and after repeating a number of verses the curtain is removed and the *átura* made to view the figures. Next the ceremony is continued by the recitation of verses. The figures are described minutely; the attributes of the planetary and the other gods represented in the figures are repeated, their origin and the stories connected with them given. These are followed by verses invoking blessings and prosperity to the *átura* and his family.

Most of the verses, as a rule, repeat incidents in the life of Buddha. In one set of verses, known as the "Homage to the Buddha," the incidents *Yaksa Sātagiri*, the *Sura*, the *Asura*, *Śakra*, and *Mahá Bráhma* are given.

Two specimen verses are appended :—

- |       |                                       |    |
|-------|---------------------------------------|----|
| සී ත  | විෂචුල් නසුරු දුෂ්කත් තමන් පාසුන වන්ද | මං |
| නි ත  | මුනිකුණ හැර උන්කැම යක්ෂ සුබසිරි මින්ද | මං |
| නි තු | සිහල ලොක පුජිත සුගත් දැක මනකන්ද       | මං |
| සා ත  | තිරිසත් නමේ පැවසූ බෙලෙන් මව අත් වන්ද  | මං |

Terrific, troublesome, wicked, evil-disposed persons were made to fall and worship at his feet.

Without violating the definite attributes of the Teacher they are all made to enjoy good prosperity.

The Great One, renowned in all Three Worlds, is presented to them, producing joyful hearts.

May you prosper through the declaration of worship by the *Yaksa Sātagiri*.

බෙදුන් මහත් ලොවට ගරු වූ සුගත් සුමනුල්ල මෙන ලො බා  
 ගොසිත් වානන් අදර වූහුමත් එසින ඉමසාගන් නො බා  
 එස ම මාසමිබුදුනි නිගමිත් සුගත් මහබු වැදිප බා  
 කොසිත් වානම් අසිරි එසසිත් සැපත් මෙබවට දෙසු ල බා

The powerful, great, the honoured of the world, being enamoured of the pleasing attributes of the Teacher, With open veneration and open love in their minds they approach.

*Mahā Brahma* worshipped the Lord as the Great and the All-knowing One.

May you obtain prosperity through the glad blessings of those honoured ones.

In another set blessings are invoked on the *ātura*, and expressions made for the counteraction of the evil effects of different days, hours, and conjunctions of planets.

The fourteen days from the new moon, and fourteen days following the full moon forming the lunar month, are named as follows:—

1st. Pēlaviya.	6th. Setawaka.	11th. Ekoḷoswaka.
2nd. Diyawaka.	7th. Satawaka.	12th. Doḷoswaka.
3rd. Tiya-waka.	8th. Aṭawaka.	13th. Tejeswaka.
4th. Jalawaka.	9th. Nawawaka.	14th. Tuduswaka.
5th. Visēniya.	10th. Dasawaka.	

For each of the days the name of an animal is given as being in the ascendant; these are: 1, pig; 2, elephant; 3, fowl; 4, tiger; 5, polecat; 6, bull; 7, lion; and these go in a second series again, beginning with the pig, for the next seven days.

In the verses many incidents from *Jātaka* stories are related. The following incidents from the *Pansiyapanas Jātaka*, or the *Jātaka Atuwāva*, are given in the set of verses relating to the lunar days:—

- (1) Almsgiving by monkeys.
- (2) The king and courtesan.
- (3) Story of three wives (*Magamāna Jātaka*).
- (4) Tigress and cubs.
- (5) *Dēvadattha*.
- (6) Answering questions put by the God Śakra.
- (7) Kusa and Pabāwatī (*Kusa Jātaka*).

(8) King Śilava (*Śilava Jātaka*).

(9) A king of Benares and his love episode (*Kaṭṭahāri Jātaka*).

(10) Hare and Śakra (*Sasa Jātaka*).

(11) Offering of water by a king.

(12) Almsgiving (*Vessantara Jātaka*).

(13) Story of the deer (*Muva Jātaka*).

(14) Story of *Uruwela*.

The following two verses selected from (7) *Kusa Jātaka* and (10) *Sasa Jātaka* will give an idea of the manner in which they are composed:—

ම ව දු ක කුස වරණ ලද පබව	තා යතා
සී ව දු ක වැද හිගෙන් කුස වරණ	තා යතා
සී ව නෙ ක තෙදබෙලෙන් මුනිපරම්	තා යතා
ස ව ම ක සිංහ කරණ හැර පිරිප	තා යතා

King Kusa seeing the face of the lady Pabāwatī,

King Kusa was struck with deep sorrow.

Through the powers of the Teacher, who practised great virtues (*pāramitā*),

Let all evils disappear pertaining to *satawaka* (seventh day) in the *karāṇa* of the lion.

සසැකසිල් රැක ලත් වන තු	රේයා
රුදුක එමන් ඉල්විය පුරද	රේයා
පසස මෙකල අනුගත් පලකෙ	රේයා
දසවක කුකුළුකරණින් සෙන් කෙ	රේයා

The hare was keeping vows of conduct in a forest.

Seeing this, Indra begged for alms of flesh.

Now the good effects of this renowned act are proclaimed.

Let there be prosperity in the *dasawaka* (tenth day), which is in the *karāṇa* of the fowl.

There are also verses which invoke the counteraction of effects of ten great evil aspects of planets.

These ten are as follows:—

- |                     |                      |
|---------------------|----------------------|
| (1) <i>Viste</i> .  | (6) <i>Agni</i> .    |
| (2) <i>Dadda</i> .  | (7) <i>Sakata</i> .  |
| (3) <i>Kana</i> .   | (8) <i>Būma</i> .    |
| (4) <i>Marāṇa</i> . | (9) <i>Sulaya</i> .  |
| (5) <i>Visama</i> . | (10) <i>Gulika</i> . |



In these verses the following incidents are given from the *Jātaka* stories :—

- (1) Story of the peacock.
- (2) *Saṇḍakiṇḍura* (*Saṇḍakiṇḍuru Jātaka*).
- (3) Story of the squirrel (*Kalandaka Jātaka*).
- (4) Story of the courtesan.
- (5) Story of the swimming in the ocean (*Samuddavāṇija Jātaka*).
- (6) Story of fire-quenching to save the children of a *yakkini*.
- (7) Story of the crab (*Kakkaṭaka Jātaka*).
- (8) Story of Prince Sāma (*Sāma Jātaka*).
- (9) Story of renunciation.
- (10) Story of monkeys crossing a river (*Vānarinda Jātaka*).

The following are two specimen verses from this set :—

බැ ද ද සතුනිදුරු ගණ දෙදෙන එක ව	රේ
වි ද ද වැදි රුදුන් විසවුන් නිසා සැ	රේ
ස ද ද ඇසු පමණකින් එවුනි අසුසැ	රේ
ද ද ද ගෝගගෙන් වන දෝස දුරුකෙ	රේ

When the two *Saṇḍakiṇḍuru* were in the wilds,  
The hunting king shot an arrow in his desire for the *Kiṇḍuru* queen.

The mere hearing of the sound of the virtues of the Lord  
Will remove the evils resulting from the *Dadda* conjunction.

ලේ න කලෙක ඉපදි වෙරල දසතු	රේ
පි හු සසුර පැටවුන් ගණිමි නිකස	රේ
පා න වෙර එකැත්තන් මිනි ගොඩට ග	රේ
කා න ගෝග දුරුමෙහි එවුනිදුගෙ බ	රේ

Once was born as a squirrel on the shores of the great sea,  
The squirrel swam to save its little ones,  
With great effort the young were saved and brought ashore.  
Through the powers of the Great Teacher the evils of *Kāna*  
*Yōga* will disappear.

There are twenty-seven *yōgas*, one each for each of the lunar days. These *yōgas*, too, form subjects of recitation, and in their connection also *Jātaka* stories are drawn on.

The twenty-seven *yōgas* are as follows :—

- |                          |                         |
|--------------------------|-------------------------|
| (1) <i>Viskam.</i>       | (15) <i>Vajira.</i>     |
| (2) <i>Pratimanyōga.</i> | (16) <i>Siddhi.</i>     |
| (3) <i>Āyusa.</i>        | (17) <i>Vijāḍipati.</i> |
| (4) <i>Savabāgya.</i>    | (18) <i>Subananda.</i>  |
| (5) <i>Paṇca.</i>        | (19) <i>Paligaya.</i>   |
| (6) <i>Agni.</i>         | (20) <i>Sōma.</i>       |
| (7) <i>Sūrakarmaya.</i>  | (21) <i>Siddi.</i>      |
| (8) <i>Drute.</i>        | (22) <i>Sarada.</i>     |
| (9) <i>Sul.</i>          | (23) <i>Sirite.</i>     |
| (10) <i>Gandana.</i>     | (24) <i>Subra.</i>      |
| (11) <i>Vurdiya.</i>     | (25) <i>Brahma.</i>     |
| (12) <i>Dravēnda.</i>    | (26) <i>Mahēndra.</i>   |
| (13) <i>Vigata.</i>      | (27) <i>Nava Vurdi.</i> |
| (14) <i>Teleswan.</i>    |                         |

The *Jātaka* stories mentioned in these verses are as follows :—

- |                                    |  |
|------------------------------------|--|
| (1) <i>Sumana.</i>                 | (15) <i>Sea voyage.</i>                  |
| (2) <i>Silava.</i>                 | (16) <i>Guttila.</i>                     |
| (3) <i>Kérala.</i>                 | (17) <i>Pratihāriya.</i>                 |
| (4) <i>Haṇsa.</i>                  | (18) <i>Muva.</i>                        |
| (5) <i>Matsya.</i>                 | (19) <i>Lēna.</i>                        |
| (6) <i>Vatu.</i>                   | (20) <i>Tēmiya.</i>                      |
| (7) <i>Renunciation of a king.</i> | (21) <i>Minichōra.</i>                   |
| (8) <i>Chaddanta.</i>              | (22) <i>Haṇsa.</i>                       |
| (9) <i>Vānara.</i>                 | (23) <i>Sēnaka.</i>                      |
| (10) <i>Nandana Muṇi.</i>          | (24) <i>Brahmin and Nāga (Sattu-</i>     |
| (11) <i>Mahāvusada.</i>            | <i>bhastu Jātaka).</i>                   |
| (12) <i>Kusa.</i>                  | (25) <i>Kérala Muva.</i>                 |
| (13) <i>Vānara.</i>                | (26) <i>Vessantara.</i>                  |
| (14) <i>Vidura.</i>                | (27) <i>Attainment of enlightenment.</i> |

The following are two selected verses from this set :—

ග ස ස පතල අප බෝසත් පකිව උපත් වර ගුත්ති	රේ
වෙසෙ ස නසුරු නමිසිසෝ සමග වාදනද මුසි	රේ
ග ස ස නෙතීන් දක ඔහු පරයා ජගගත් මෙන්ද සුබ	රේ
සොලො ස ඒන සිඞ්ගෝගගෙන් සම්පිරි බෝහැමක	රේ

When our Bódhisat of renown was born as the learned *Guttila*,  
And had to enter a competition of music with his pupil, the  
wicked *Mūsila*,

Indra seeing this he defeated and won a victory.  
The sixteenth *Siddhi-yōga* will always bring prosperity.

නරෙ ඥ මෙසතුරු මුනිදු ලෙස දන් පින් කරන ලෙස      ට  
 නරෙ ඥ දන්දි ගදිතට ගොස් සුනනමු සහ වනග      ට  
 දි නෙඥ මෙන් පිරි කුමරුන් දී ලත් සුබ ලෙස      ට  
 මනෙඥ විසි සවෙනි ගෙය ගෙන් සම්පිණ්ඩ මෙ අදහි      ට

The Teacher, when he was King *Vessantara*, gave great alms and performed meritorious acts.

Having given away the famed elephant as alms to those who asked for it, entered the forest with his wife and children.

The children, who were like unto the sun, were given away.

From to-day prosperity will accrue from the twenty-sixth *Mahendra-yōga*.

The allusions to the life and incidents of the Buddha in these *bali-yāga* verses show that those who introduced the ceremonies among the Sinhalese were careful to adapt them to the popular beliefs. The incidents of the different gods and *yaksayō* who worshipped the Buddha, and the *Jātaka* stories cited, are all familiar to the people, and the allusions naturally awaken interest. The mental attitude thus created may have produced results for the benefit of many a patient for whom these ceremonies were performed.

The performers of *bali-yāga* ceremonies also introduce incidents of Hindú origin in connection with the *yāga*, for after the repetition of some of the verses given above they recite others dealing with various gods; for instance, there is a set of verses dealing with the ten *avatāras* of Vishnu.

Two of these verses are quoted below :—

දි ස් නො ව ඉදුනිල් මිනි මෙන් ගන      නා  
 දි ස් නො ව ගම්පල් කුලකෙසි ජනි      නා  
 කා සන ව නාරය ලත්සුර මන      නා  
 ල ස් නො ව ආතුරතට පිරි දෙව      නා

Has a body radiating like unto the sapphire,

Was born in the family of keepers of cattle,

The great God who took the *avatāra* of Krishna

Will give prosperity to the *ātura* without delay.

ද ස වනකින් සුත් අසුරිදු රව      න  
 ගෙස සිත් මෙමි සුදුකල සන තෙරෙ      න  
 ද ස රන නම් සුන ලදී සුර මාර      න  
 ය ස සෙන සැලසෙන් මෙමබට නිර      න

The Asura Ravana with ten faces,

When he provoked those who understood,

The son of Dasaratha obtained powers from the gods,

May he bring you happiness and prosperity.

Among other verses sung at these ceremonies may be mentioned the *Sirasa-pāda* (head to feet). Here various subjects are taken and blessings invoked and wishes expressed for the removal of evil from each part of the body, beginning with the head and ending with the nails of the toes.

There are several sets of *Sirasa-pāda*, such as—

<i>Kepun.</i>	<i>Buduguna.</i>	<i>Súvisivivaraṇa.</i>
<i>Jayamaṅgala.</i>	<i>Jinapaṇjara.</i>	<i>Ratna.</i>
<i>Kudā.</i>		

In all these the attributes of the Buddha and the incidents of his lives are mentioned in connection with the invoking of blessings.

මා න මෙග සත් සත්තට මුවලිදු දරණේ උ      තද  
 බි න ම එන සෙන සුලගට පෙන දහසත් මවමි      තද  
 ලෙජ න මුදුන තබා මදින එමුනි සරණ බලගෙ      තද  
 දු න දෙපට අලුදසනිලි මබ සැම දෙස නිනි      තද

For the week of wind and rain of the seven weeks remained on the body of *Muchalinda*,

A thousand hoods were created to withstand the terrific thunderstorm,

By the help of the Teacher, who is worshipped with joined hands on the forehead,

All the evil from your two hands, the back of the palms, and the ten digits will disappear.

ඉස සිට දෙපතුල      ට  
 අටගත් ලේස දුරු කො      ට  
 කරසු මෙ යාගෙ      ට  
 යාග රිවිදුටු පිනසෙ ඉවන      ට

From the head to the soles of the two feet the evils that approached are dispelled

Through the chantings now made; they will disappear like the morning dew at the sight of the sun.

There are other verses connected with the seven days of the week; also the seven *hórā* or divisions of each day, named after the seven planets of the week.

The following gives a complete list of the subjects of verses sung at *bali* chantings :—

- |  |   |
|--|---|
| (1) Adoration of the Buddhas.  | (17) Twenty-four previous Buddhas.  |
| (2) Planets.   | (18) <i>Paritta</i> known as twenty-eight.  |
| (3) Seven days.  | (19) Sixteen important places of worship.   |
| (4) Twelve months.   | (20) Ten <i>Páramitá</i> virtues of the Buddha.                                     |
| (5) <i>Tithi</i> or lunar days.  | (21) Description of the auspicious signs on the body of the Buddha.                 |
| (6) Twelve signs of the Zodiac.  | (22) Gem garland of good wishes.  |
| (7) Twenty-seven lunar constellations.   | (23) The <i>Játaka</i> stories of the five hundred and fifty births of the Teacher. |
| (8) Seven <i>hórá</i> .  | (24) Good wishes for dispelling evil from the parts of the body from head to feet.  |
| (9) Four periods.  | (25) The nine attributes.   |
| (10) Animals pertaining to the lunar days.   | (26) The stories of the twelve gods.  |
| (11) Twenty-seven <i>yógas</i> .   | (27) Good wishes.   |
| (12) Ten great evils.  |   |
| (13) Ten <i>avatáras</i> of Vishnu.  |   |
| (14) Seven week periods connected with the attainment of Buddhahood.               |   |
| (15) Powers shown by the Buddha.   |   |
| (16) Narrative of the building of the viháras according to the <i>Thúpavansa</i> . |   |

The word *bali* literally signifies “an offering of prepared food.” These offerings form one of the main features in the ceremony, and special attention is paid to it. The offerings are placed before the image, and appropriate *mantras* or charms are repeated by the *edura*. Each *baliya* has its own special *mantra*.

The following are a few specimens of such *mantras* :—

මං සුරතූරු චිකිත්සා දේව ඉදං ඛලිග්‍රහන් තුස්මිං.

*Om Déva Vishkam, the Teacher of the gods, take these offerings (Vishkam baliya).*

මං ජලකීර්ති දේවතසිඛිවත්තනා සිතඛලිග්‍රහං තුස්මිං.

*Om Déva Jalakīrti (renowned on water), seated on an elephant, take the siná bali offerings (Siná baliya).*

මං නමෝ රථාරූඪදේවිං රක්ෂණතුස්මිං.

*Om adoration! Let the God seated on a chariot give protection (Kujé baliya).*

Each *bali* ceremony has a number of attendant images prepared for it, in addition to the chief image prescribed; the subsidiary ones are taken and added according to planetary aspects and other circumstances connected with the person on whose behalf the ceremony is performed.

These subsidiary *bali* images can be divided into the following classes :—

- |   |  |
|---|--|
| (1) <i>Sandhyá bali</i> .                         | (5) Fourteen age periods.  |
| (2) Planets.                                      | (6) The <i>rákshayó</i> of the four cardinal points and the four sub-points. |
| (3) Twelve signs of the Zodiac.                   |  |
| (4) Twenty-seven constellations or lunar Zodiacs. |  |

*Sandhyá* refers to time after sunset. This is divided into seven periods, as follows :—

- |   |  |
|---|--|
| (a) <i>Siva-sandhyá</i> (evening).  | (e) <i>Prana-sandhyá</i> (midnight, or 15 <i>peya</i> after sunset). |
| (b) <i>Devena-sandhyá</i> , 7 <i>peya</i> (of 24 minutes each, after sunset). | (f) <i>Aṣṭa-sandhyá</i> (7½ <i>peya</i> after midnight).             |
| (c) <i>Tri-sandhyá</i> (10 <i>peya</i> after sunset).                         | (g) <i>Sódasa-sandhyá</i> (30 <i>peya</i> after sunset).             |
| (d) <i>Dvi-sandhyá</i> (13 <i>peya</i> after sunset).                         |  |

The following is the description of one of the *sandhyá bali* :—

ජන්ම නැකැත් තුන අඹවන් මුදුන්ගැ	බා
මසු අළුට නැකැත් දසු දකුණු ගෙඩ අ	බා
තුන් රැස්වන් දෙසට මැද පතිරුම අ	බා
දිනද ගෝති මග මංගන ලෙසට අ	බා

Prepare on the top the images of three *nekatas* at the birth. Of this the *Chandra-ashṭa-nekata* should be on the right, Have the main image towards the centre, According to *day*, *yóni*, and *váhana*.

සතර මගක සිවුමැස්ල ගෙක් ත	නා
මස්ඛන් සුවද පු පාදුප රසගෙ	නා
හිමිවු දින ලෙසට වස්ත තන ම	නා
දෙවන සැන්දුව තබ රැස්ත් පැමි	නා

Prepare a house with four gates at the junction of four roads. Flesh, cooked rice, scent, and sweets place On a tray made as indicated for the day. Place the second *sandhyá* (7 *peya* after sunset).

මං සිවුසැන්දුව ඉදන් ඛලිග්‍රහන් තුස්මිං.

*Om Siv Sandéva* these offerings accept.

*The Planets.*

Each planet is represented in its own and in eight other different aspects, according to their position at the time of the ceremony. Each aspect has a different image, with special form, colour, ornament, animals, seat, tree, &c.

The planets are: *Ravi* (Sun), *Chandra* (Moon), *Kuja* (Mars), *Buda* (Mercury), *Guru* (Jupiter), *Śukra* (Venus), *Rāhu* (ascending mode), *Ketu* (descending mode). The last two are reckoned as planets.

The eight different aspects of each of these are:—

(1) <i>Pilisun Dasāwa.</i>	(4) <i>Anu-dasa.</i>	(7) <i>Dina-dasa.</i>
(2) <i>Kāla Cakra.</i>	(5) <i>Dēvad-dasa.</i>	(8) <i>Suskam-dasa.</i>
(3) <i>Attōtra.</i>	(6) <i>Pāda-dasa.</i>	

A description of one of these is given below:—

රත්වත් බවුණු රුවකර ඉල සිව් අ	නා
තුන්තෙන් කුඹ්බිම පත්වසනා යු	නා
කෙන්බිම ඊතනත් සංකය විජිතිප	නා
දෙවෙනි පාද තබ රත්වත් බොජුන් යු	නා

A golden-coloured image of a Bráhmaṇ wearing a string round the neck, and with four arms,

Three eyes, a topknot, and a lotus seat,

A water vessel (*kendiya*), grass (*itana*), chank, and a fan,

Place on the second *pāda* with golden-coloured food.

ඉදුරෙ ඉඹුල් මල් නවුමත් සර පු	ද
මතුර දපා බලි ගෙන තොසිනි කරපු	ද
පතර පසහතුරු ගොසකරවා තොව	ද
ඉරුගෙ මහ දසා තබ සෙන්කර මෙස	ද

Offer a tray of bombax flowers on Indra side,

Charm and take the image,

Make music of five kinds without fail.

Place for the aspect of the sun for prosperity.

*The Zodiac.*

The names given to the twelve signs of the zodiac are:—

(1) <i>Mēsa.</i>	(5) <i>Siṅha.</i>	(9) <i>Dhaṇu.</i>
(2) <i>Wṛishabha.</i>	(6) <i>Kanya.</i>	(10) <i>Makara.</i>
(3) <i>Mituna.</i>	(7) <i>Tulā.</i>	(11) <i>Kumbha.</i>
(4) <i>Kaṭaka.</i>	(8) <i>Wṛischika.</i>	(12) <i>Mina.</i>

The following gives the description of one of these:—

පැලුකරන දෙසයෙන් වැස පොර	ණ
වෘෂභ වුවෙන් ගත සුදුපැ දිලෙ	නා
එලම සිංහ වංගන කැති සෙරු	ණ
වෘෂභ රැසින් ආතුර නිති රනි	නා

In ancient times lived in the country of Pelambakaraṇa,  
The face is that of a bull and body is of white colour,  
Reaches the seat of the lion in the constellation of *Keti*,  
Let *átura* be always protected by the sign of *Vṛishabha* (bull).

*The Twenty-seven Nakshatras.*

The following are the twenty-seven *Nēkat* (or *Constellation of the Lunar Zodiac*):—

(1) <i>Asvīda.</i>	(10) <i>Mā.</i>	(19) <i>Mula.</i>
(2) <i>Berana.</i>	(11) <i>Puvapal.</i>	(20) <i>Puvasala.</i>
(3) <i>Keti.</i>	(12) <i>Uturupal.</i>	(21) <i>Uturusala.</i>
(4) <i>Rehana.</i>	(13) <i>Hata.</i>	(22) <i>Súvana.</i>
(5) <i>Muvasirisa.</i>	(14) <i>Sita.</i>	(23) <i>Denata.</i>
(6) <i>Ada.</i>	(15) <i>Sá.</i>	(24) <i>Siyavasa.</i>
(7) <i>Pumavasa.</i>	(16) <i>Visá.</i>	(25) <i>Puvaputupa.</i>
(8) <i>Pusa.</i>	(17) <i>Anura.</i>	(26) <i>Uturuputupa.</i>
(9) <i>Aslisa.</i>	(18) <i>Deta.</i>	(27) <i>Révati.</i>

Sometimes twenty-eight are mentioned, the additional one being *Abija*.

The following is an example of the *Nēkat*:—

තුන්තෙන් අස්වුණක රත්වම්	නා
සිව් අත් සුරවරණින් අවි රලෙ	නා
නැතිසුත් සිහගස් කදුරෙක වැසෙ	නා
රැක දෙත් අස්විදි නැතතත් නිති	නා

Three eyes, a horse's face of golden colour,  
Four arms, a god's ornaments and a sword,  
Seated on a lion with *kaduru* as the tree,  
Let *Aswidaya nēkata* protect you always.

*Fourteen Age Periods.*

The following are mentioned as critical age periods:—

(1) Conception.	(7) Forty-nine.	(13) One hundred and nine.
(2) Birth.	(8) Fifty-nine.	
(3) Nine.	(9) Sixty-nine.	(14) One hundred and ten.
(4) Nineteen.	(10) Seventy-nine.	
(5) Twenty.	(11) Eighty-nine.	
(6) Thirty-nine.	(12) Ninety-nine.	



The following is the description of one of these :—

තුන්තෙය රතුමත් ඇස් නිල්මත් පැවු	ක
රතුමසුනා ඇඳගෙන කළු පාච	ක
දෙඅත් දෙකින් ගත් දුනු ර කබුලේ	ක
නවය නවව නවයේ ඇර දුනු	ක

The three eyes red, the mouth of a bluish hue,  
Black in complexion, dressed in red cloth,  
In the two hands bear bow and arrow and a sword,  
Place the nine to remove the troubles of nine.

The *Rákshayó\** of the four cardinal points are known as *Yáma Hína*, *Kála Hína*, *Váyu Hína*, *Murtuya Hína*.

The four sub-points are known as *Aturu Hín*, or sub-boundaries.

*Yáma Hína* is described as follows :—

රැලි ඉසකෙස් පටංච ඉස සැ	දිසා
රළුවෙස් රතැස් බමවා අඹි දි	දිසා
පුළුලැස් හිස වකුට කෙස් වට වී	දිසා
දල රෙස් අරුණු හිනි කටකැර ඉ	දිසා

Curly hair and a turban on the head,  
Cruel appearance, with staring red eyes and stamping on the ground,  
The curly hair spread over the broad shoulders,  
And remains with fearful teeth and a fiery mouth.

අවුල් සැර තෙත්වූ පිටවරල සඳමි	න
කරවාලා අත්පිට බන්දි සබර	න
කරවට ඉතර සුපට රකුසු අබර	න
සැඳ කළු වතක් පිට කරවැරලි සඳමි	න

With long earrings reaching the back,  
With neck chains, arm and waist ornaments,  
And other *Ráksha* ornaments round the neck,

\* Wearing a black cloth and standing on the head of a human figure.

Besides the special *bali* images described above, there are altogether over 150 ceremonies explained in various books ; these are divided into : 1, *Graha* (planetary) ; 2, *Déva* (gods) ; 3, *Ráksha* (evil spirits) ; 4, *Yaksa* (lower spirits) ; 5, *Nága* (serpent) ; 6, *Rúpa* (figures) ; 7, *Kalyána* (grace) ; 8, *Kanyá* (virgin) ; 9, *Sánti* (peace).

\* The correct form of the word is *Rákshasa* (pl. *Rákshasayó*).

### 1.—*Graha Bali*.

<i>Sina Baliya.</i>	<i>Rúpa Rága.</i>	<i>Candra Maṇḍala.</i>
<i>Navánsaka.</i>	<i>Sakata.</i>	<i>Vidipanti.</i>
<i>Siddha Kirti Baliya.</i>	<i>Viséla.</i>	<i>Sómagrahá.</i>
<i>Rája Kirti Baliya.</i>	<i>Mulu Kéndra Baliya.</i>	<i>Súrya Grahá.</i>
<i>Paṇe Yatra.</i>	<i>Nága Walli.</i>	<i>Visaghóra.</i>
<i>Pura Warga.</i>	<i>Dasa Mangara.</i>	<i>Disthi.</i>
<i>Máṇsa.</i>	<i>Kála Kúta.</i>	<i>Murtimjaya.</i>
<i>Ákása.</i>	<i>Kúta Ratna.</i>	<i>Pápa.</i>
<i>Maiyakana.</i>	<i>Ugra Divákara.</i>	<i>Beredi.</i>
<i>Sóna.</i>	<i>Savi Candra.</i>	<i>Bhunuratkam.</i>
<i>Dasa Kusuma.</i>	<i>Varusádhapati.</i>	<i>Akanata.</i>
<i>Asṭhadig.</i>	<i>Gajapati.</i>	

### 2.—*Déva Bali*.

<i>Rásidéva.</i>	<i>Bamba Nara.</i>	<i>Déva Candra.</i>
<i>Rudra Déva.</i>	<i>Kanda Kumára.</i>	<i>Visma Karma.</i>
<i>Candra Déva.</i>	<i>Íswara.</i>	<i>Suraguru Viskam.</i>
<i>Śri Kumari.</i>	<i>Mahikánta.</i>	<i>Yáma Déva.</i>
<i>Vishṇu.</i>	<i>Párvatí.</i>	<i>Grahá Déva.</i>
<i>Garuṇḍa Cattaya.</i>	<i>Ganapati.</i>	<i>Bamba Sura.</i>
<i>Asudípati.</i>	<i>Indra Ráma.</i>	

### 3.—*Ráksha Bali*.

<i>Mohoni Rákshayá.</i>	<i>Sedol Rákshayá.</i>	<i>Astha Nága Rákshayá.</i>
<i>Asuragiri Rákshayá.</i>	<i>Váyu Rákshayá.</i>	<i>Sivurur Rákshayá.</i>
<i>Mihinda Rákshayá.</i>	<i>Káma Rákshayá.</i>	<i>Tri Cakra Rákshayá.</i>
<i>Nilanga Rákshayá.</i>	<i>Divi Rákshayá.</i>	<i>Vibhúsana Rákshayá.</i>
<i>Ruduru Rákshayá.</i>	<i>Rakta Rákshayá.</i>	<i>Mahí Rákshayá.</i>
<i>Kapála Rákshayá.</i>	<i>Maha Sanva Rákshayá.</i>	<i>Sumana Rákshayá.</i>
<i>Siddhi Rákshayá.</i>	<i>Kála Rákshayá.</i>	<i>Ratta Rákshayá.</i>
<i>Pandi Rákshayá.</i>	<i>Sumana Rákshayá.</i>	<i>Mahá Sarva Rákshayá.</i>
<i>Mahá Nilanga Rákshayá.</i>	<i>Vidi Kála Rákshayá.</i>	<i>Kapila Rákshayá.</i>
<i>Pabanda Rákshayá.</i>	<i>Polamba Rákshayá.</i>	<i>Sómaratna Rákshayá.</i>
<i>Kusa Rákshayá.</i>	<i>Subada Rákshayá.</i>	<i>Pusajakala Rákshayá.</i>
<i>Prana Rákshayá.</i>	<i>Gurulu Rákshayá.</i>	
<i>Véditata Rákshayá.</i>	<i>Nilwan Rákshayá.</i>	
<i>Búta Nágara Rákshayá.</i>	<i>Músika Rákshayá.</i>	



4.—*Yaksha Bali.*

<i>Oḍḍissa.</i>	<i>Amusohon.</i>	<i>Toṭa Kumāra.</i>
<i>Yaksha.</i>	<i>Ratikāmi.</i>	<i>Seṭa Kumāra.</i>
<i>Sūniyan.</i>	<i>Gajātara Oḍḍissa.</i>	<i>Waṭa Kumāra.</i>
<i>Mahasōn.</i>	<i>Daḷa Kumāra.</i>	<i>Dasa Kumāra.</i>
<i>Siyawatuka.</i>		

5.—*Nāga Bali.*

<i>Puspa Nāga.</i>	<i>Bhūta Nāga.</i>	<i>Jwara Nāga.</i>
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6.—*Rūpa Bali.*

<i>Siṅha Rūpa.</i>	<i>Anasaka Rūpa.</i>	<i>Aṣṭha Nāga Rūpa.</i>
<i>Nāga Rūpa.</i>	<i>Brahma Rūpa.</i>	<i>Siddhi Rūpa.</i>
<i>Yaksha Rūpa.</i>		

7.—*Kalyāna Bali.*

<i>Srī Vishnu Kalyānaya.</i>	<i>Pancha Kalyānaya.</i>	<i>Abhe Kalyānaya.</i>
	<i>Nāga Kalyānaya.</i>	<i>Sarva Kalyānaya.</i>
<i>Īswara Kalyānaya.</i>	<i>Pārvate Kalyānaya.</i>	

8.—*Kanyā Bali.*

<i>Dēva Kanyāva.</i>	<i>Devi Kanyāva.</i>	<i>Sūriya Nāga Kan-</i>
<i>Nāga Kanyāva.</i>	<i>Bhūta Kanyāva.</i>	<i>yāva.</i>

9.—*Sānti Bali.*

<i>Sānti Baliya.</i>	<i>Angan Maṇḍalaya.</i>	<i>Was Baliya.</i>
<i>Sānti Maṇḍalaya.</i>	<i>Sakala Maṇḍalaya.</i>	<i>Ikkā Baliya.</i>
<i>Mahī Maṇḍalaya.</i>	<i>Ēswaha Baliya.</i>	<i>Setsiri Maṇḍalaya.</i>

In the time of the later Sinhalese kings it is mentioned that thirty-five forms of *bali* ceremonies were performed annually for their special benefit.

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Specially appointed ceremonial Bráhmās were imported. First was placed *At* (hand) *bali*, second *Bat* (rice) *bali*, and in this manner thirty-five; the *Kēndra* (floral) *bali* also was given.

The following are these thirty-five *bali* :—

(1) <i>At.</i>	(14) <i>Chakra.</i>	(26) <i>Grahapati.</i>
(2) <i>Yantra.</i>	(15) <i>Pāpagraha.</i>	(27) <i>Andi Rūpa-</i>
(3) <i>Ākāsa.</i>	(16) <i>Pukuta.</i>	<i>Maṅgalla.</i>
(4) <i>Nidāna.</i>	(17) <i>Karnata.</i>	(28) <i>Pura Rāksha.</i>
(5) <i>Jalakīrti.</i>	(18) <i>Ganate.</i>	(29) <i>Sakala Madulla.</i>
(6) <i>Grahāpanti.</i>	(19) <i>Gahapati.</i>	(30) <i>Angan Madulla.</i>
(7) <i>Olanta.</i>	(20) <i>Prēta.</i>	(31) <i>Sudda Chakra.</i>
(8) <i>Manussa.</i>	(21) <i>Ratmanisa.</i>	(32) <i>Bhūta Nava-</i>
(9) <i>Ēsbaliya.</i>	(22) <i>Chandra.</i>	<i>graha.</i>
(10) <i>Kusumbaliya.</i>	(23) <i>Chandra Man-</i>	(33) <i>Sivirūpa.</i>
(11) <i>Siṅhagati.</i>	<i>ḍala.</i>	(34) <i>Buddhi Rūpa.</i>
(12) <i>Bat.</i>	(24) <i>Paramaya.</i>	(35) <i>Sānti Maṅgalla.</i>
(13) <i>Bhūmi.</i>	(25) <i>Grahadōsa.</i>	

There are verses in connection with the ceremonies that are specially addressed to kings.

Most of the *bali* recorded in verses and books exist in all parts of the Island. I have procured some from the Western and Southern Provinces.

The Colombó Museum Library possesses two books copied from manuscripts in the North-Central Province, at the instance of the Archaeological Commissioner, Mr. H. C. P. Bell, C.C.S.

Of these, the book copied from the manuscript of Ulugallé Loku Baṇḍāra Nikavēwa, Ratémahatmayā of Hurulu Palāta, appears to be very complete, as it gives the largest number of forms of *bali* arranged in a definite order, whereas the other manuscripts are more or less incomplete. It is, however, remarkable that there is almost a complete identity in the descriptions of *bali* given in these books, though sometimes the verses are dissimilar.

A study of Sinhalese folklore connected with these and other ceremonies of a like nature can throw much light on questions of Ceylon history. The different forms of ceremonies have marked characteristics which point to their sources of origin, the period at which they have been introduced to the Island, and the circumstances under which they may have become popular among the people here. Until the whole series of folklore connected with magic, demonology, and exorcism is carefully studied, the temptation to draw conclusions, however fascinating it may be, should, I think, be withstood.

## APPENDIX.

The performance of *bali* ceremonies, like that of devil ceremonies, is fast declining. The term "*bali*" requires a detailed explanation, owing to the prevailing misunderstanding as regards its meaning, and owing to the erroneous notion prevailing in certain quarters that in Ceylon originally human sacrifices were made at the *bali* ceremonies.

"*Bali*" is a Sanskrit word formed from the root *bal* "to give," and therefore means "what is given," i.e., "gift," "offering," "oblation," "tribute." Hence "*bali*," the subject of this paper, may be properly defined as a ceremony in which an offering is presented to the planetary gods, whether they are represented by images or not. The correctness of this explanation is proved by the fact of there being *bali* ceremonies performed without images or pictures, e.g., *mal-bali*, lit. "flower-bali;" *at-bali*, lit. "hand-bali." Hence images or pictures are not always essential in *bali* ceremonies, and it is the oblation or offering that earns for the ceremony the name of *bali*. The earliest use of this word in Ceylon was by Vijaya, the first Sinhalese king, when he repudiated his wife Kuvéni and told her "*Mā chintayī sahasśēna dāpayissāmi tē baliṃ*," which means "Never mind (i.e., do not grieve), I will give thee a gift (or offering) of a thousand" (i.e., of things which she may desire to have for her maintenance—or a gift (or offering) worth a thousand pieces of gold). Even here *bali* did not mean sacrifice of human beings, for the number of his subjects at this time was too small to make such a large sacrifice. Besides, when human or animal sacrifices are stated, some qualifying word, such as *manussa* (human), *satta* (animal), *sajjiva* (living), is placed before the word *bali*.

Every Hindú householder, particularly a Bráhmán, has to perform daily five sacrifices or devotional acts called *yajñas*, which are as follows:—

(1) *Bhūta-yajña*,<sup>2</sup> the offering of a portion of the daily meal (of rice, grain, ghee, &c.) to all creatures. It is usually performed by throwing up into the air, near the house-door, portions of the daily meal before partaking of it. This is also called *bali*.

(2) *Manushya-yajña*, or *Nri-yajña*, "the sacrifice to be offered to men," i.e., hospitable reception of guests.

(3) *Pitri-yajña*, offering libations of water to the deceased ancestors.

<sup>1</sup> Turnour's translation is as follows: "I will maintain thee with a thousand *bali* offerings."

<sup>2</sup> Some old Sinhalese people are in the habit of setting apart, before commencing to eat, a ball of rice taken from their plates, though the origin, or object, of the custom is not generally understood by them. This appears to be a trace of *Bhūta-yajña*.

(4) *Déva-yajña*, sacrifices to the superior gods, made by oblations to fire, through fire, to the gods; and

(5) *Brahma-yajña*, teaching and reciting the Védas.

These five are collectively called *Mahá-yajña*. The *bali* ceremony of Ceylon belongs to *Déva-yajña*. Even by the Hindús no human beings are sacrificed in connection with these *yajñas*.

Buddhism, in justice to which it is necessary to state that it does in no way countenance the *bali* ceremonies, just as it does not in the case of devil ceremonies, also enjoins five *bali*, viz.:—

(1) *Ñāti-bali*, offering food, clothing, &c., to relations;

(2) *Atithi-bali*, offering lodging, &c., to strangers, i.e., hospitality;

(3) *Pubbapēta-bali*, offering the departed (deceased) merits acquired by performing religious acts;

(4) *Rāja-bali*, offering tributes or taxes to the king; and

(5) *Dēvatā-bali*, offering the *dēvas* or gods merits acquired by performing religious acts.

In all these expressions, too, the sense of giving is involved. The performance of *bali* ceremonies was originally carried on by the Hindú Bráhmans who came over from India, and, according to tradition, it was taken over from them by the Sinhalese in the time of the great *Saṅgha Rāja*, Śrī Ráhuḷa, who flourished in the reign of his patron Parákrama Báhu VI. (1410-1462 A.C.), and whose vast learning attracted students even from India, the cradle of learning at that time. This Buddhist hierarch rather favoured the worship of the Hindú gods, and appears to have initiated the practice of invoking at the commencement of Sinhalese poems their blessing on the world, after the usual salutation to the Buddhist "triple-gem" or trinity. Some of the works (which are in verse) composed for use at *bali* ceremonies possess much literary merit and are attributed to his time. *Girā-Saṇḍesa* (*Kīra-Saṇḍēsa*), a poem addressed to him by a contemporary poet of Cotta, gives an interesting description of his temple, then known as Vijayabáhu Parivēna, at Totagamuwa in the Galle District; from which description it appears that hosts of Bráhmans visited the temple for the purpose of worship and study. Most of these were undoubtedly natives resident at Totagamuwa, Mádampé, and other villages mostly occupied by Salágama people, who claim to be descendants of Bráhmans of Salágama in India. Even at that time, as it is at present, devil ceremonies were generally performed by Beraváyó and Oliyó; and their acquaintance with these ceremonies enabled them to take up the performance of *bali* ceremonies, which are now exclusively performed by them.

From the exceptionally large number of Sanskrit stanzas chanted at *bali* ceremonies, it may be inferred that the *bali* ceremonies were introduced into Ceylon from Northern India, just as the language of the charms used at devil ceremonies leads us to conclude that these ceremonies were introduced to this Island from the Deccan.

*Yága* is rather a ceremony in which some offerings are presented.

The word *Saṇḍahan-pata* appears to have been taken as a corruption of *Saṇḍahan-pata*, "recorded leaf." This appears to me to be incorrect. *Saṇḍahana* is not a corruption. It is an old Sinhalese word used in classics in the sense of "remembering." *Saṇḍahan-pata* or *haṇḍahana* (which form is more commonly used) therefore exactly corresponds with the word "memorandum."

A. MENDIS GUNASEKARA.

11. After the reading of Mr. de Silva's Paper some *bali* figures were exhibited by performers with appropriate dancing and chanting.

12. The Hon. Mr. P. ARUNACHALAM said they were very much indebted to Mr. de Silva for his interesting Paper on Bali Worship, and still more for the scene enacted before them which, barring the presence of the patient, was perfectly complete. He was inclined to think that *bali* worship was drawn mainly from India. He said so for the reason, among others, that most of the deities mentioned in the Paper were Indian deities. They would also have noticed that the two principal performers had on Indian dress and Indian religious marks, adopted principally by worshippers of Śiva. Students who were interested in the subject should supplement what Mr. de Silva had said that day by the very interesting and elaborate Paper read several years ago by Dandris de Silva, Mudaliyār, and published in the Society's Journal for 1865-66. In that Paper he found most of the charms given in Sanskrit. The lecturer to-day mentioned that the charms were in Sinhalese, and certainly the performers chanted in Sinhalese. It would be very interesting to compare the practices in Ceylon with those prevailing in India. He had not seen the practices himself, but those who studied the practices prevailing among the lower classes of Tamils in Ceylon and India might get very interesting information which would throw light on the ceremonies among Sinhalese in Ceylon. The President had mentioned that there were traces of *bali* worship in the Malay Peninsula. In fact all primitive races were acquainted with *bali* worship of some sort. It was a world-wide religion, known in the science of religion as Animism. Every brook and well, every rock and glade, heaven and earth, sun and moon, rain, wind, and thunder, are believed to be peopled by spirits who directly influence the lives of men, whether as guardian spirits or hurtful demons, and have to be propitiated. They appear to men either of their own accord or conjured up by some spell, and afflict them with diseases, especially convulsions, delirium, madness. No race or religion is exempt from traces of demonology.

Among early Christians demoniacs or energumens formed a special class under the control of a clerical order of exorcists. In the 18th century was published with ecclesiastical approval a regular exorcists' manual, "Fustis et flagellum demonum," by Hieronymus Mengo, which gives instructions how to get the better of those cunning demons who hide in the bodies of men and vex them with diseases.

So recently as the year 1788, in Bristol, there was recorded the case of an epileptic out of whom seven devils were exorcised and driven out by seven clergymen at the Temple Church.

In Catholic countries exorcism is not extinct yet. The London *Times* of November, 1876, gave an account of what occurred at a church in Barcelona. A girl of 17 or 18 lay on the floor before the altar writhing in convulsions, while a priest carried on a dialogue with the devil who spoke through the girl. A number of demons was supposed to come out of the patient's body, and the scenes were repeated for days in the presence of crowds of spectators, till a riot arose and the civil authorities intervened to stop the ceremonies and restore order. The devil no longer bulked in Christian countries as in Ceylon; and he hoped the time would not be far distant when the devil would cease to be an important personage in Ceylon.

13. Mr. P. E. PIERIS desired information as to the significance of the bell which was in the hand of the dancer. Was it merely an instrument of music, or had it any further meaning? One of the Greek poets, Theocritus he thought, has a reference to the use of the bell during an incantation, and there its use was to drive away evil spirits. According to Sinhalese custom *ran-kiri* is administered to a newly-born infant, and then too a bell is rung, apparently with the same object.

Again, why is the consecration referred to in the Paper performed with milk and water instead of saffron and water? The use of this latter is well known, and is referred to in an ancient *ola* preserved till lately at the Mahā Saman Dēvalē in Sabaragamuwa.

Could not Mr. Silva give some information regarding the creation of these demigods among the Sinhalese? The process of the creation of a Muhammadan saint is well known, and the details will be found in the Kachchi Malai case from Beruwala. But what did the Sinhalese do? Is it not the case that the late Queen Victoria is to-day a divinity in certain parts of India? There are references to brave or ferocious Portuguese being deified, as was Siman Kure Rāla and Rā Siṅ Deīyo (King Rāja Siṅha), who received the curious designation of *Adharmistha Deviyō*. He was informed by Archdeacon de Winton that General Nicholson of the Mutiny received similar honours. Mr. Pieris hoped that the Paper was but the nucleus of a book which Mr. de Silva would prepare on the subject.

14. Mr. E. W. PERERA said that the ritual of demonology appeared to have been first settled in the reign of Panduwas Dēva, who was inflicted with a species of insanity, supposed to have been due to the curse of Kuvēni on the race of Vijaya. In the chant of the demon-priest the name of Panduvas Dēva frequently mingled. The next occasion on which the ritual of demon worship was systematized was during the reign of Siri Sangabō, when *bali* (demon) offerings were ordered to propitiate the demon of plague which was ravaging the country. Lastly, in the fifteenth century the ritual was arranged in the language in which it has come down to us. The work is traditionally associated with the name

of Sri Ráhula Sthavira, and some of the formularies are ascribed to him.

15. The LECTURER replied, offering suggestions as to the origin of the ceremonies, but avoiding anything definite for the present. It was harder to become an *edurá*, or master of *bali*, &c., craft, than a doctor or a lawyer !

16. Mr. J. FERGUSON proposed a cordial vote of thanks to the lecturer. Before putting the motion, he remarked that it would be very interesting to compare Mr. de Silva's Paper with some very valuable Papers in the past Journals of the Society, referring to demonology and allied subjects.

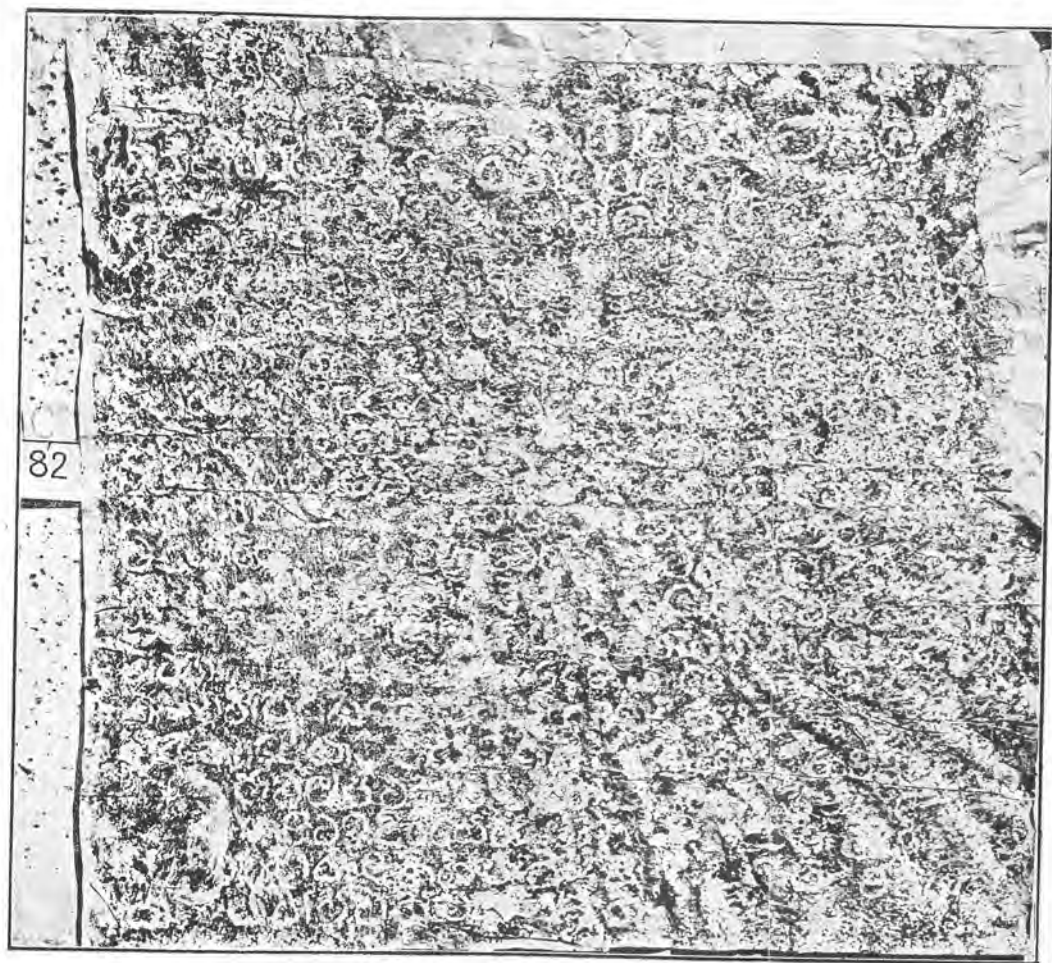
When he first came to reside in Colombo, about fifty years ago, newcomers were often arrested, in driving through Kollupitiya or other suburbs at night, by the noise of music and dancing, indicating ceremonies like those they had just witnessed. They were told that they were ceremonies to cure or prevent disease. As far as he had since observed, such ceremonies have gradually died out in Colombo; but he recollected that some twenty years ago, when he was living near Mount Lavinia, Canon and Mrs. Barnett, of Toynbee, who were at the time his guests, expressed a wish to be present at such a ceremony. He told them that it was difficult to arrange, as they had died out near Colombo; but to his surprise his "appu" at once reported that a demon ceremony had been arranged for that very night in the village. They all went to the spot by torch-light and watched the proceedings. Canon Barnett interviewed the patient next morning. He proved to be an intelligent peon of the Governor, who said he knew his complaint was rheumatism caught from exposure during a tour with His Excellency, and that he had only agreed to the ceremony to "please the women." The Canon related the experience in a lecture in London as an illustration of how Western science had advanced among the Sinhalese.

He thought there was room now for a Paper reviewing the present position of such ceremonies in the Island, how far they still prevailed, and how far in certain districts they had gradually died out. He believed that Mr. de Silva could aid them in that direction, and they should invite other intelligent gentlemen in different parts of the Island to contribute. The recent Census and Mr. Denham's tables would help them to the number of the "masters of the craft," the demon priests, and so on, in the Island, and it would be very interesting—when Mr. Denham's Report came out—to compare the number with those in previous Censuses.

17. The CHAIRMAN said he felt sure they would all join in the motion thanking Mr. de Silva for the very interesting Paper which he had read, and also for the equally interesting ceremonies of which he had given them fragmentary specimens.

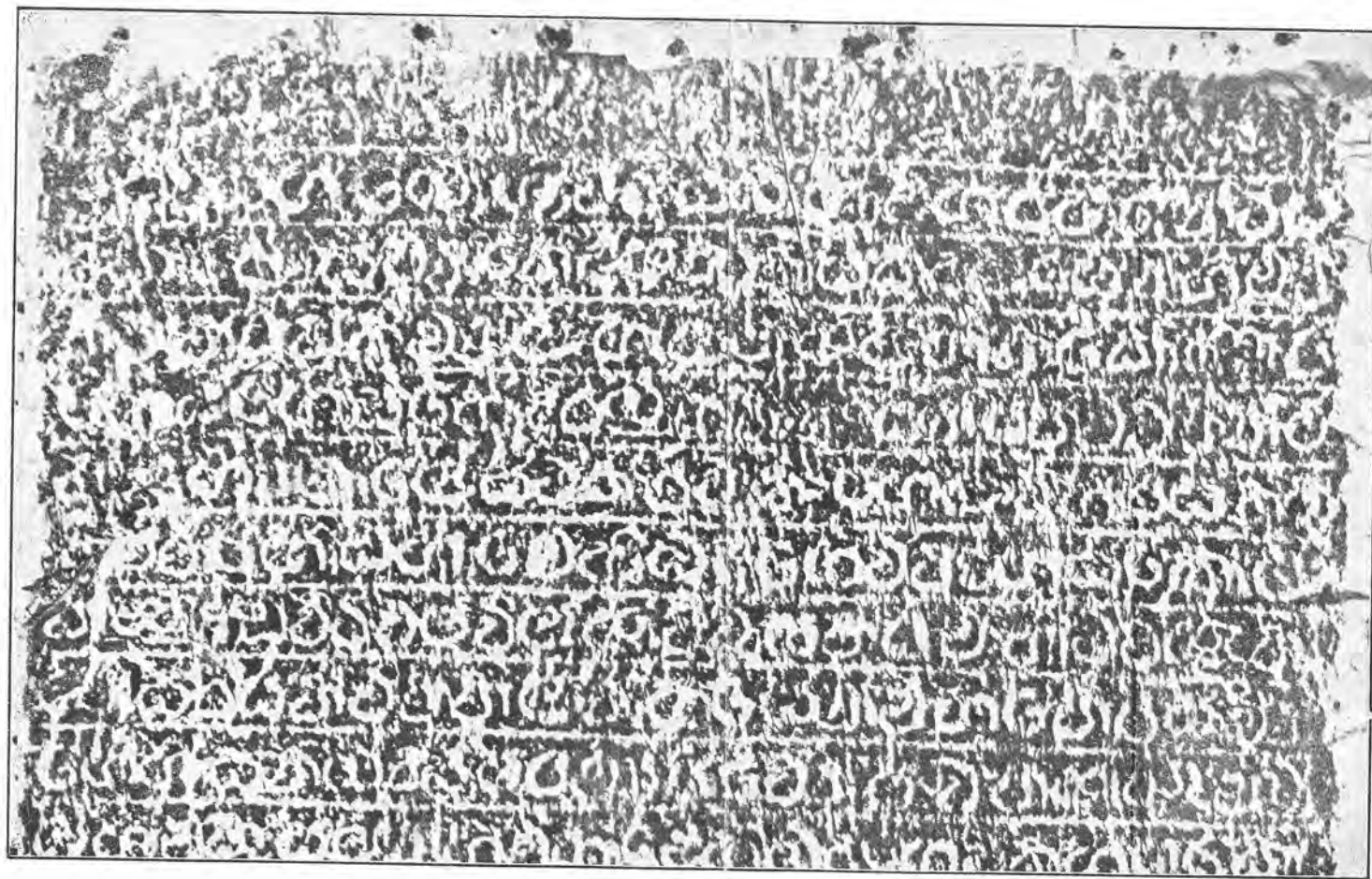
18. A vote of thanks to the Chair, proposed by Mr. W. A. de Silva, terminated the proceedings of the Meeting.





SAGAMA.

(Bhuvanêka Bâbu V.: A. D. 1371-2 — 1401-2 *circa*.)



KĒRAGALA, NO. 1.  
(Vijaya Báhu VI. : Eleventh Year.)